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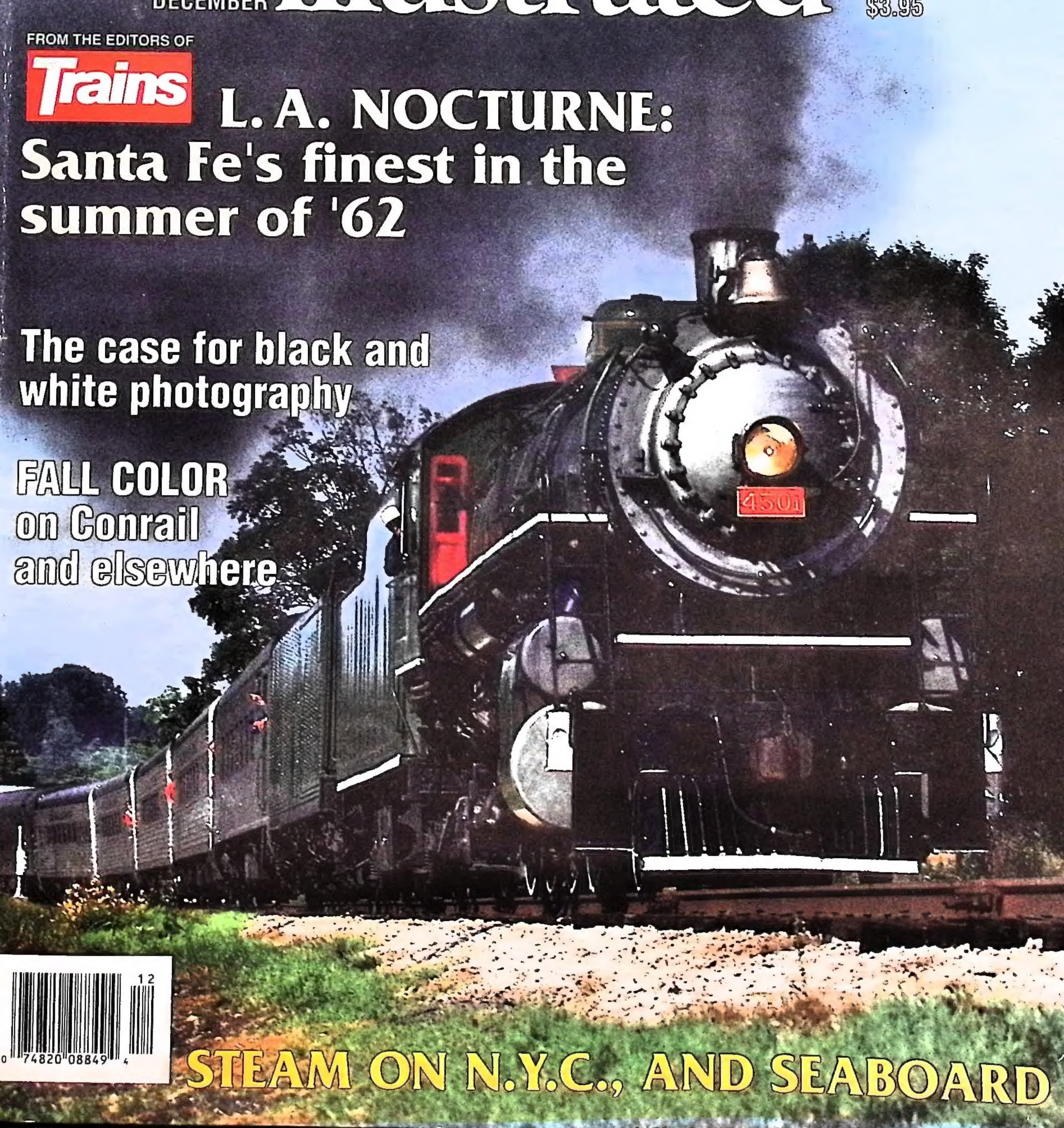

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ON THE COVER: Steve Patterson photographed the veteran steam-excursion performer Southern 2-8-2 4501 eastbound on June 15, 1985, at Wallace, Va., on Norfolk & Western's Bristol-Radford line. The Mikado belongs to the Tennessee Valley Railroad Museum.

HORSE SHOE COLOR: Gary W. Dolzall and Mike Danneman visited Conrail's busy main line in October 1988 (pages [illegible]).

VANTAGE POINT

A SHORT BUT COLORFUL WINDOW

IN our photo files for TRAINS ILLUSTRATED and its 49-year-old sister TRAINS are a couple of seasonal categories: autumn and winter shots. The latter are reasonably plentiful, since in the Northern climes it snows in varying frequency, depending on locale, from September to April or so. Of course, that doesn't mean getting dramatic winter shots is easy. Depth and consistency of snow cover (heavy or fine), temperature, sky condition, and many other factors each play a part. Obtaining magnificent fall color railroad photos is a more difficult matter. Foremost, the season is very short, although well-defined. The time of most vivid reds, yellows, and oranges is perhaps two weeks, in a window that moves south from Canada in late September to the southeastern U.S. in late October. Bright sunlight, forelit or backlit, is a must—gray-day photos, even though well exposed, don't do justice to the foliage. Hence it is with pride, but some risk, that we devote this issue's "Picture Show" section to an all-color salute to the photography of trains amid bright fall color. This edition of "Picture Show" is necessarily limited in space for other reasons, but in all candidness our files couldn't yet stand an annual extended treatment of this type of shot and still yield sufficient candidates for the annual TRAINS wall calendar's fall month slots. We'd be delighted to pump up our fall color slide files. Meantime, we're pleased to report that T.I. continues to grow, building generously on the 40,000 who purchased our premier issue of almost a year ago. To you charter subscribers who signed on too late to obtain a premier issue, we can only apologize—the simple fact is that even with what we thought was a liberal press run, we vastly underestimated the instant popularity T.I. would enjoy.

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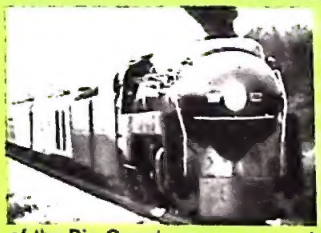

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Doug Koontz's Canada

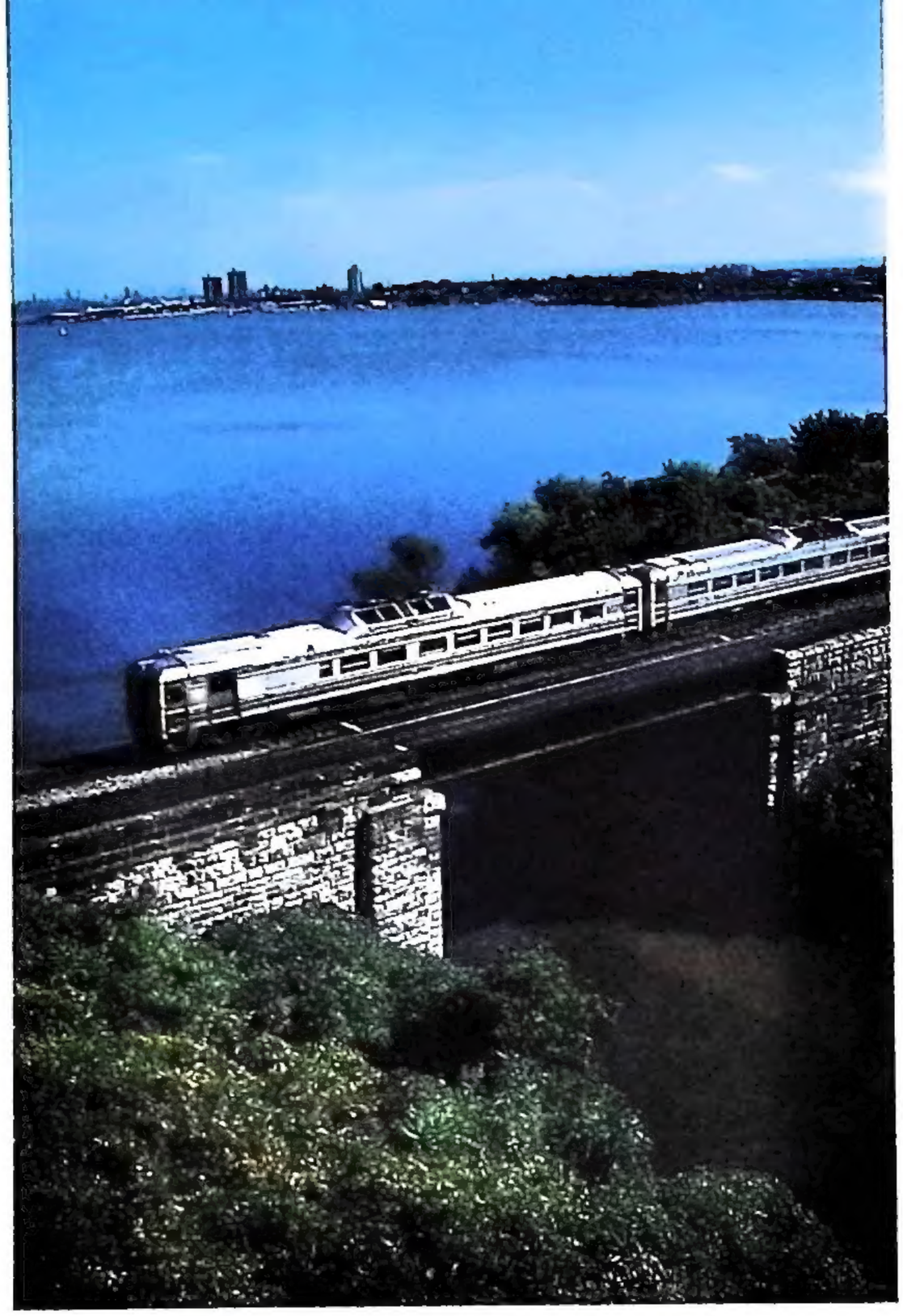
THREE years ago, Doug Koontz, a Virginian, inspired by Canadian articles and photos in T.I.'s sister magazine TRAINS over the 10 years he's been reading it, made his first trip to Canada. He enjoyed it enough that "I hope there will be many more."

"What's more at home in Canada than F units?" In Montreal on a chilly September Saturday evening, he found the ex-Canadian Pacific F's of Commission de Transport de la Communauté Urbaine de Montreal—CTCUM, Montreal's commuter agency—parked neatly in a row at Dorion, Quebec, resting after a week of pushing and pulling to and from Windsor Station.

The next day, after a cloudy morning and then a sunny afternoon of shooting VIA Rail around Central Station, he spent some time on the Canadian National electrified suburban operation. "I was so fascinated that a ride became a must. Out came four dollars of that strange looking, beautiful Canadian money for a round trip from Val Royal, where I parked my rental auto, down to Gare Centrale. Inbound, two box-cabs took the mostly empty train through Montreal's back streets. The equipment was old and rough-riding, compounded by the fact that the engineer seemed to only possess knowledge of how the engine brakes worked." After exploring the station, he returned to Val Royal on a train of multiple-unit cars, "which made for a much more enjoyable ride. The view of the long Mount Royal Tunnel reminded me of the entrance to New York's Grand Central. At Val Royal, my outbound had to wait a few minutes for an inbound train to clear the single-track line from Val Royal out to the end of the line at Deux Montanges, and the night shot under eerie, glowing cloudy skies remains a great memory of my Montreal electric exploration."

A Virginian's first visit

DOUG KOONTZ



DOUG KOONTZ'S C[illegible]DA

"Bayview, Ontario: In the July 1980 issue of T[illegible]S, 13 pages were devoted to this outstanding train-watch[illegible] location, so it was a must on my visit. On a clear day, the views across Hamilton Harbor on Lake Ontario are the best in eastern Canada. I have never thought the Budd RDC to be particularly attractive, but given a great location and better lighting, I must apologize to the Budd Company." The Rail Diesel Cars of VIA customarily hold down many local schedules; this is one of two Niagara Falls-Toronto runs heading for the latter's Union Station.

"At the time of my September 1986 trip, the 111-mile Toronto, Hamilton & Buffalo had only three months to live, for on January 1, 1987, it was absorbed by CP Rail. During my visit, only five TH&B diesel units were operating: three Geeps and two switchers. My first encounter with TH&B was the best: Interrupting lunch while I was poised on a road bridge overlooking beautiful Bayview, a lone switcher made the return move of an interchange run from its own yard to the Canadian National's. That night, I ventured to the TH&B roundhouse in Hamilton, where some CP SD40's were in town for a phosphate extra later that night. Camp car and roundhouse lights were the key elements for some night work. My next, and final, look at the TH&B came on a sadder note the next morning, when I found its last operating road units preparing to take their train south to Welland. The GP7's couldn't have been in rougher shape, ragged on the outside and worse on the inside. What should have been a 30-minute chase turned into a 3-hour attempt to get the train up the Niagara Escarpment. Trailing unit 403 died, which brought the train down to a crawl on the grade before attaining the summit at Vinemont. The TH&B units are being rebuilt by CP now, and Canada has lost a great little railroad." ■

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CP Rail

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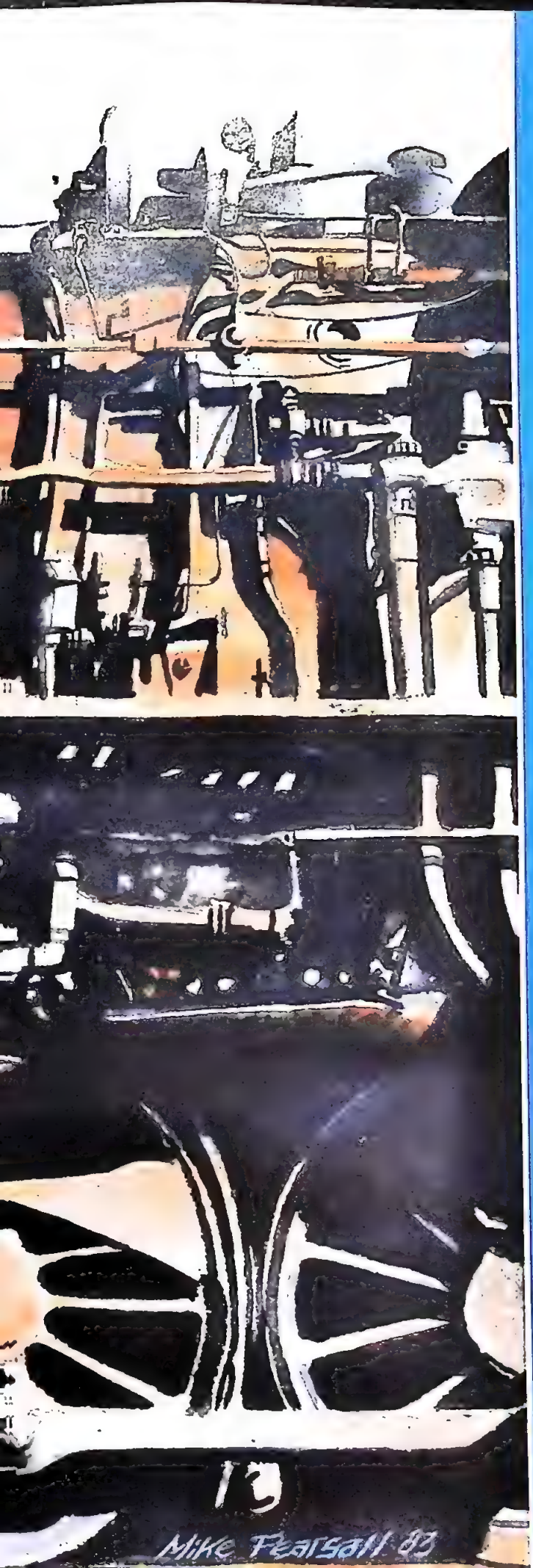
73



MISSOURI PACIFIC LINES

Gentle traditions

RAILROADING is a grand, noisy spectacle, so it follows that railroad artists tend to emphasize action, inevitably overlooking some gentler traditions. One exception is Mike Pearsall, a watercolor artist known for his distinctive portrayals of steam. Born and raised in New York, Pearsall has lived for 12 years in the Pacific Northwest, where he is an art director and book designer for Pacific Fast Mail, an Edmonds (Wash.)-based publisher and model importer. Although Pearsall has painted many conventional views of steam locomotives, he also has his eye on railroading's human dimension. "When I paint something for myself, I try to be unconventional, and that often means using people as subjects," he says. "It could be the heroic engineer up in the cab, or just a guy working around the engine." Thus this scene, in which a Missouri Pacific hostler rubs down a 2-8-0 at the engine terminal in Bush., Ill., in 1955. The inspiration was a photo by Philip R. Hastings, but the fresh interpretation is purely Mike Pearsall.—K.P.K.

SOO LINE is perceived as a granger railroad, which indeed it is west of Minneapolis-St. Paul, its headquarters and operating hub. In the past five years, Soo has in effect traded its eastern pulp-and-paper network for one of overhead main lines, acquiring the truncated 3000-mile Milwaukee Road in 1985 and selling off 2000 miles of its Wisconsin and Upper Michigan lines to Wisconsin Central Ltd., the 1987 re-creation of a former Soo subsidiary. Included in WCL was the original Minneapolis, St. Paul and Sault Ste. Marie route from which Soo's name derived.

Soo Line's map in North Dakota, where it operates about 1268 miles (a distant second to Burlington Northern), has remained fairly constant. A main line out of the Twin Cities cuts diagonally through the state from the southeastern corner through Valley City and Minot to connect with Canadian Pacific, Soo's majority shareholder, at Portal, N. Dak. This is fed by five branches—and fed is the proper word, for virtually all Soo's local North Dakota traffic is wheat. The "Wishek Line" parallels the South Dakota border west from Hankinson. It formerly extended to Bismarck, but the track is severed east of there and the capital city's Soo traffic goes north and east to the main line at Drake. East from Drake through Devils Lake is a branch connecting at Fordville with the "Wheat Line," which parallels the Canadian border, heading west to the main at Kenmare. Just outside Portal is Flaxton, diverging point for the branch to Whitetail, Mont., which probes 138.5 miles along the Saskatchewan border.

In some ways, many of Soo's surroundings seem frozen in time. And so do some Soo facilities: functional turntables and roundhouses, shingled or wooden depots still in operation. Photographer Kyle Brehm, a transplanted Californian now living in Montana, called Bismarck home for a while, and he offered the service of

SOO LINE SCENES

THE old Soo Line logo adorns the shingled depot at Hankinson, a town of 1125 in the southeastern corner of the state and the point where Soo's Wishek Line diverges from the main line. West of the station stands a small roundhouse with a turntable, upon which GP38-2 4449 makes an interesting wide-angle subject.

Timeless terminals in North Dakota

PHOTOS BY KYLE BREHM

SOO LINE SCENES

IN the state capital of Bismarck, Soo's modest old yard and engine house facility offer a stark contrast to some modern buildings. Rumbling out of the yard with the road job up to Max are GP38-2 4413 and an old Milwaukee Road partner. Their lone sister at the roundhouse will do local work around Bismarck.

4409
4409
SOO LINE

TRAINS ILLUSTRATED BOOK SHELF

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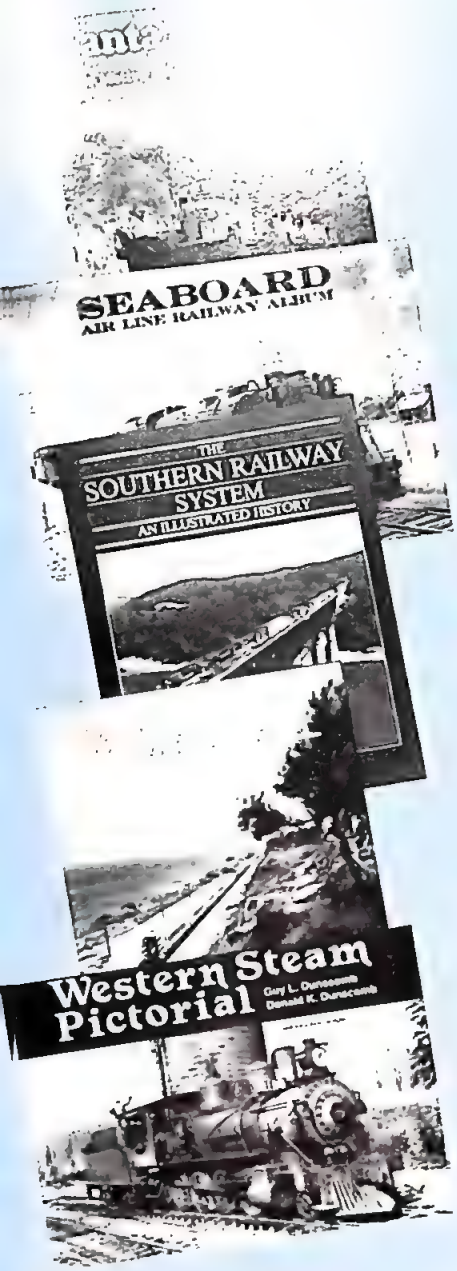

Santa Fe 1987 Motive Power Pictorial – Here's a 128-page pictorial by Joseph W. Shine covering AT&SF's 1987 diesel roster, plus a final salute to the SD24/SD26, and a fascinating photo history of Santa Fe's booster units. Black-and-white and color photos. **#24632/$25.95**

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Black-and-white photography — the hidden challenge

Tips from a pro

STANLEY W. TRZONIEC

In a recent informal poll conducted by this writer among some railfans in the Northeast, I found a vast number who do not use, or even consider using, black-and-white film in their cameras for railroad photography. Their reasons? Too much trouble; no darkroom; film too grainy; no particular need or usage; don't want to get involved/color is easier to get reproduced. A final reason—and it's a beaut: One fellow told me there was no color in black-and-white film! How wrong he is. Let's think positive and take each on a one-to-one basis.

Trouble or bother: If you can load color film in your camera, why not try a roll of black-and-white? Part of the problem, I think, comes from a perception that processing of black-and-white film requires owning, or investing in, a darkroom. This is not true anymore. Black-and-white processing can be obtained just as easily as Kodachrome, Ektacolor, or Kodacolor, and the cost is right in line with color print film. The larger labs such as Kodak offer black-and-white film processing with amazingly good contrast and quality, assuming you do your part as a decent photographer. Granted, big labs cannot compensate for all your mistakes (*e.g.*, severe underexposure), but custom labs can do this. As a commercial photographer, my firm does a lot of processing for people who just want film developed and/or contact sheets made. Many rail photographers have taken this approach. Once developed and filed in neat glassine envelopes, they are instantly available for reference or enlargements later on.

The old excuse about graininess is slowly going by the board due to great advances in film technology. The new T-Max films have an enhanced grain structure that, when processed, correctly make super 8 × 10-inch prints. Shooting for reproduction is easy—just follow the ASA (ISO) guide on the film, and all tones will render themselves in the right order for magazines to make better than decent halftones.

You have no particular need or use for black-and-white? Nothing could be further from the truth. We'll come back to this in a bit.

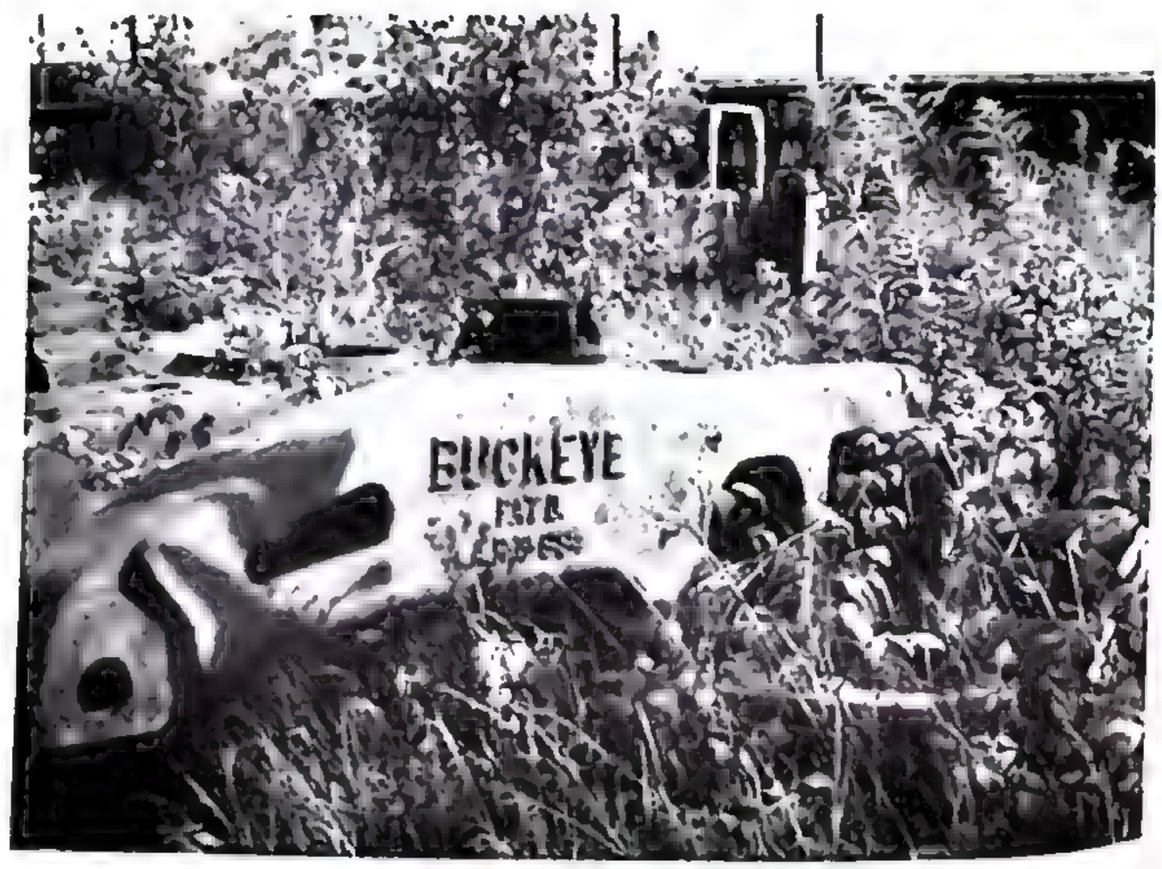
Don't want to get involved? Involved in what? A railroad photographer utilizing two cameras, one for color and one for black-and-white, can obtain some really startling effects, especially if he or she uses their imagination and looks beyond the local main line. As to black-and-white film having no color, if you can "see" in black-and-white tones, it will only make you a much better photographer. Try it.

LIKE anything else in this world, the results reflect the means, especially in monochromatic photography. (I think computer buffs have a catch phrase for it: garbage in, garbage out.) To get the best results, employ the best possible cameras, lenses, film, and processing you can afford. To do with less will only render you heartbreak, especially if you work in the medium of 35mm film exclusively, as the majority of rail photographers do these days.

As a working full-time professional photographer, it's natural for me to recommend cameras with top brand names, including Leica, Nikon, Canon, and Minolta. If you can afford them, these upper-crust cameras will do the job with aplomb. The lenses are superb, the systems reliable, and the ease of operation (automatic) make shooting black-and-white easy. A 35mm alternative is to use these high-grade lenses with less than top-flight, hence less expensive, bodies. Nikon and Canon offer this. For instance, you can combine these optics with bodies in Nikon models N2020 or N4004, or with Canon bodies T50 or T90. The list is long, and I'd be remiss not to mention the brands Olympus, Pentax, Contax, and Yashica.

Many pros, including me, use a larger format camera (*i.e.*, bigger than 35mm) that employs 120-size film. For the last decade, my pet has been the Mamiya RB67, which yields a crisp 2×3-inch negative. Enlarged but a few times, a frame will yield a super 8×10 that will knock your socks off. Although slightly heavier then most 35's, these bigger cameras offer another benefit. With extra film backs, you can shoot the same angle or subject by simply moving a lever, removing one back (but not the film inside) and replacing it with another. Yes, trading up to a larger format will surely awaken you 35mm shooters to new horizons. Don't have the money, you say, for such investment? Used equipment can be had in fully workable condition at most reliable camera shops or through classified sections of your local newspaper. Before you buy, however, ask the owner to let you have the camera (with a good deposit, of course) for a full mechanical and shutter speed evaluation at a trusted camera repair center.

Next to your selection of camera, film choice is most important. I'd recommend avoiding Kodak's Panatomic-X, for although it is practically grainless, its speed limits its usage to only very bright situations. Kodak Plus-X is a good choice; at 160 ISO, it combines a decent speed with good sharpness. My choice for all shooting requirements, though, is Kodak Tri-X (or the new T-Max rated at 400). Grain is tight, and it offers a good contrast range and has what photographic engineers call long "toe," which makes it superior to all others on the market. It has the ability to record everything from deep shadows to bright sunlight on the same piece of film with detail in both, all without "blocking up." This makes it very forgiving, capable of rendering everything from, say, Soo Line units' black trucks to white hoods in a range printable on current photographic papers.



TIPS FROM A PRO

For night work, an exposure of about 1 second at *f*22 or *f*16 will help you record just about everything within the same framework of lighting usually found around railroad facilities. Outside, use the standard "*f*16 rule," which states that using the film speed [ISO] at *f*16 in bright sunlight will yield a good negative. So, with Tri-X in your camera, shoot *f*16 at 1/500. Opening up a full stop to *f*11 will net you 1/1000 second and so on down (or up) the line.

A new black-and-white film is Kodak's P3200 (T-Max), which offers the photojournalist greater potential. You can now shoot at 1600, 3200, or 6400 ISO, with possibilities (depending upon development) into the 25,000 ISO range. If you want to try a roll, Kodak will develop this film for you and make prints. This is a new service; check with your photofinisher for prices and availability.

DARKROOM work is personal, so I won't get into all the details, but a working pro, of course, leans toward good equipment. Rock-steady enlargers, EL-Nikkor or equivalent lenses, and very clean habits go a long way in bringing black-and-white film to its full potential. All my prints are made on Polycontrast III Rapid paper, which uses filters to change grades rather than separate numbered paper grades (kodabromide). I develop all my film to print on a No. 2 filter (normal); for reproduction, this is the only way to go unless you underdevelop or get into a very low light situation, at which time you may have to push the film a bit and print on a higher (more contrast) or lower (less contrast) paper to get a usable image.

If you choose to do your own darkroom work, stick with one developer. For over 25 years, D-76 has been my workhorse with all Tri-X sizes from 35mm to 120 to 4×5 sheet film. It offers a moderate time in liquid, depending upon temperature, crisp grain patterns, and—more important—good densities to yield snappy prints. After fixing and washing, wipe all film with a good quality photo chamois, then air-dry. Never force-dry film with a fan, or—worse yet—a hair dryer, for airborne dust can do a number on still-wet photo emulsions. D-76 is like an old friend to me. Over the years, I have developed a feel for the exact extra time I need for available light, overcast days, black steam engines, and so forth. In a word, standardize.

ONE of the most exciting aspects of having black-and-white film in your camera is what to do with it. Try what I call *self assignments*. Sooner or later, you're likely to tire of the regular subjects on your hometown railroad(s). When that happens, brighten your inner soul by searching out the unusual. How about abandoned railroad dwellings? No longer are you bound by the talk of the radio scanner in your car as you await the next hot train.

In the field, lighting is your prime mover toward better photography. Look for textures (wood/brick-lines) brought out by strong side-lighting from the sun. Light coming in from 60 to 90 degrees will add a dimension. Other avenues include the fine-tuning of shutter speeds to emphasize speed; sunsets; night exposures; the glare of railheads after a rain. All these go hand-in-hand to separate you from the snapshooter.

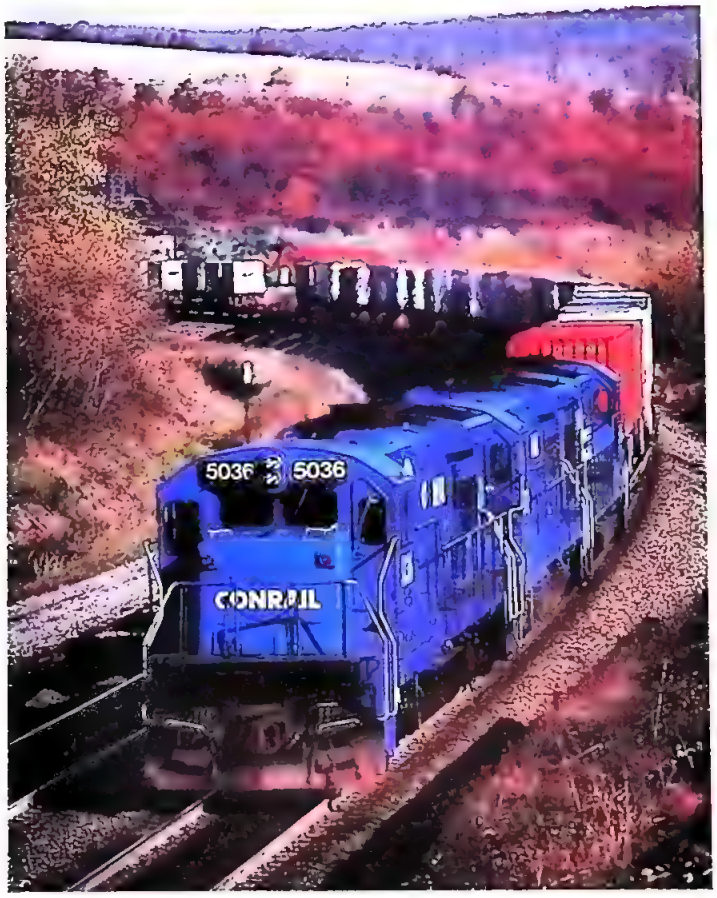
Loading up with black-and-white allows you to discover new worlds in sight, texture, lighting and seasons, as exemplified by the accompanying scenes. This day at Oneonta, N. Y., on the Delaware & Hudson was my self-assignment, the kind of project I have pursued for the past decade or so. I am trying to capture reflections of the industry's heyday on to-

day's railroad. I like the feelings I get—the old, the rundown—the history behind all these structures. I use all the techniques at my command: lighting, shadows, selective focus, changing seasons. For example, nothing is more dramatic than a pair of black rails contrasted in pure white snow. Sure, you've seen it dozens of times, but now, think of a new approach while you reach for the camera. That's the fun of it.

Oneonta was just the stage for a very pleasant Sunday afternoon. I seriously urge you to try your luck at black-and-white photography. It doesn't take long to master the technique to a state of reasonable satisfaction, and while the popular rail magazines publish a lot of color, it mostly reflects what they receive. Black-and-white photos that exhibit good contrast, sharpness, and subject matter are much in demand. To me, one is not a complete photographer until one masters black-and-white work. ■

6507
6507
CONRAIL

An Allegheny Autumn



CONRAIL action in the Alleghenies on October 23, 1988: At Horse Shoe's Kittanning Point, EMD SD40-2 6507 leads a westbound freight upgrade around the landmark (opposite page) as an empty eastbound ore train, at right, drops downgrade toward Altoona. Above: Near the twin portals of Gallitzin Tunnel, GE B30-7's climb with a piggyback train, and an SD50-SD40 duo (top) blasts from one of the bores amid a curling wreath of exhaust after a 5595-foot run through Tunnelhill.

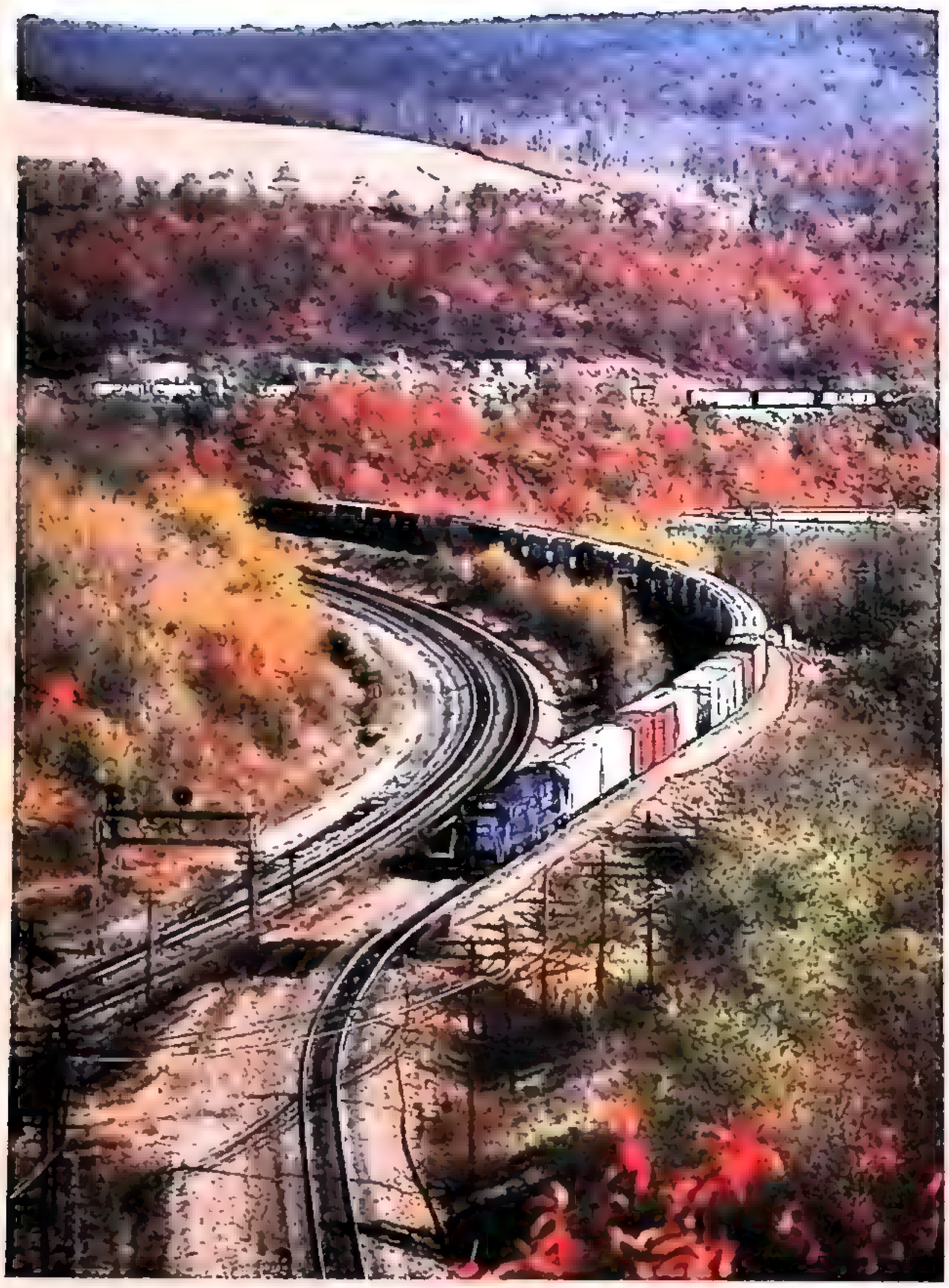
AUTUMN in the Allegheny Mountains is a time when Mother Nature teases our senses, mixing cool, comfortable, blue-sky days with those that foretell winter, with chilling rains and biting winds. And it is a time, of course, when the mountains' foliage is awesome with the burning reds and yellows of fall.

For the train-watcher and photographer, there is perhaps no finer place to witness autumn and railroading mix their beauty than along Conrail's mainline crossing of the Alleghenies' eastern slope. The 12 miles of former Pennsylvania Railroad main line from Altoona, Pa., to nearby Horse Shoe Curve and the summit tunnels at Gallitzin are, simply, American railroading legend.

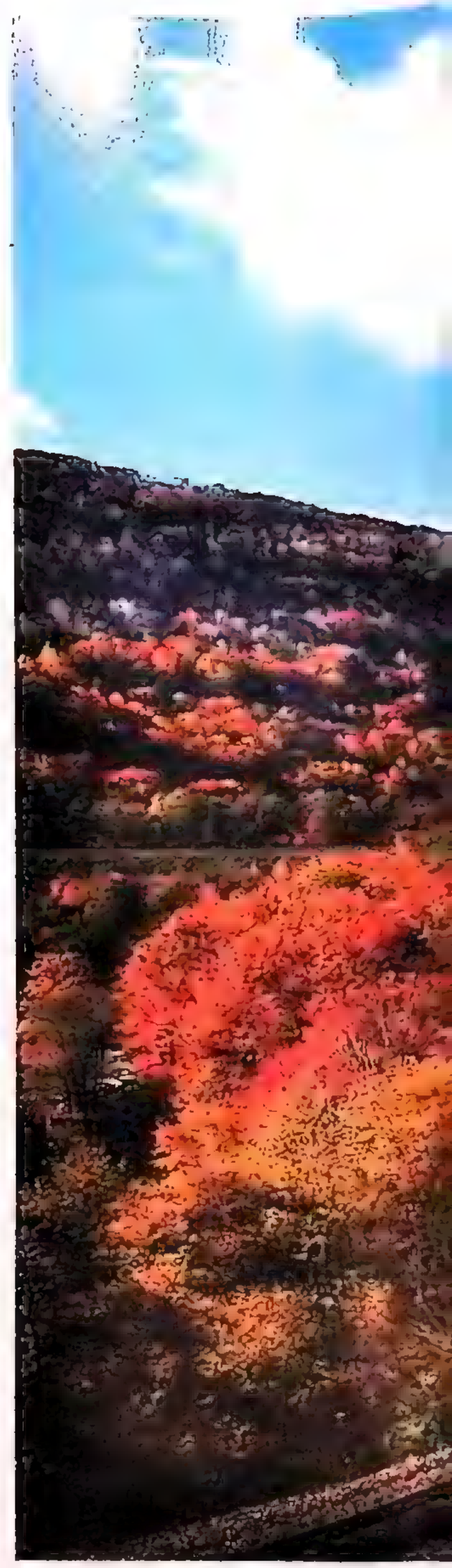
Lured by the Alleghenies in Indian Summer, Kalmbach Publishing Co.'s Gary W. Dolzall and Mike Danneman, co-authors of the hardcover color photo book "Steel Rails Across America" to be published this fall, ventured to Horse Shoe and environs a year ago, in October 1988, and offer herewith some of their work.

The magnificence of Horse Shoe Curve and environs in the fall

GARY W. DOLZALL AND MIKE DANNEMAN



DROPPING down the tortuous 2.27 percent grade known as "the slide," an eastbound freight has two EMD SD40's clinging to its rear, helping by means of dynamic braking to keep the train speed to 8 mph. In this view from Tunnelhill, the train also can be seen in the distance, wrapping around Benny Curve and stretching down Sugar Run Gap.



AT remote MG Tower ("Mid-grade"), between Horse Shoe and Gallitzin, two eastbound freights pace each other downgrade in an October downpour. The weather is fitting for a visit to mysterious MG, a tower built during World War II and now only occasionally manned.

FOUR times a day Amtrak rounds Horse Shoe, three times in daylight—the Pennsylvanian *each way and the eastbound* Broadway *(above). It's breakfast time in the dining car as No. 40 drops around the old Pennsylvania Railroad's most famous of locations.*

AN ALLEGHENY AUTUMN

Delaware, O., on the

DELAWARE, O., presently a city of 18,780 people, is 24 miles north of Columbus on the Cleveland-Cincinnati main line of what was New York Central's Big Four Route. John Bachelor, of Columbus, grew up in Delaware, and recently sent the accompanying photographs and these comments:

"These photos of the steam era in central Ohio were all taken around Delaware in the early 1950's by my father, Jack H. Bachelor. The steam-powered passenger trains were always a welcome sight. At the station, my dad would take pictures and I would rollerskate on the station platform. A large roundhouse existed just north of the station behind the grain elevator, but it was destroyed by fire in the 1950's."

The Cleveland-Columbus main is still a busy line for Conrail, although this trackage through town past the Delaware passenger depot, which still stands, has long been in neglect. The freights bypass Delaware on a line east of town.—J.D.I.

"A welcome sight"

PHOTOS BY JACK H. BACHELOR

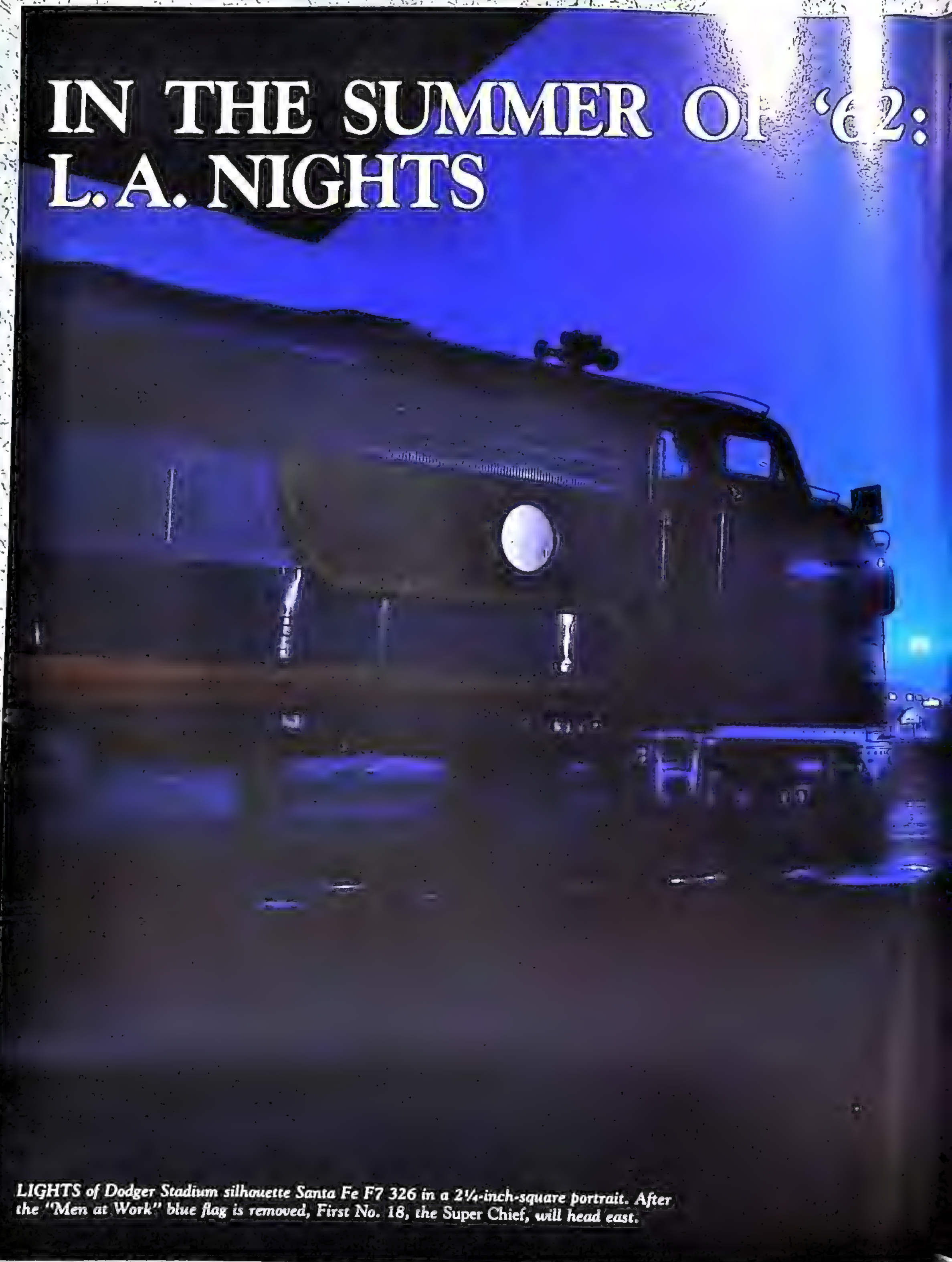
DREADNOUGHT: Wearing its heavy armor of air-pump shield and elephant ears, a 4-8-2 awaits the highball.

3022
NEW YORK
CENTRAL
SYSTEM

SOUTHBOUND: Dual-purpose Mohawk 3022 (above), an L-3a built by Alco in 1940, puts its 69-inch drivers to work as it leads train 433, the Cleveland-Cincinnati Special, *out of Delaware on a winter afternoon. Familiar face of a 4-6-4 Hudson (right), J-1b 5350, graces 433 on another day. Next stop: Columbus, 24 miles south. Black-and-gold station sign was a Central trademark.*

DELAWARE, OHIO

IN THE SUMMER OF '62: L.A. NIGHTS



LIGHTS of Dodger Stadium silhouette Santa Fe F7 326 in a 2¼-inch-square portrait. After the "Men at Work" blue flag is removed, First No. 18, the Super Chief, will head east.

Experimenting with a new film, courtesy of Kodak

STAN KISTLER

I WAS working for a custom black-and-white photo lab in my hometown of Pasadena, Calif., in 1962. By this time, photography in one form or another had been my livelihood for about 16 years, and things in this field were always changing. New, faster films were on the market or being tested, and those of us in the commercial business sometimes got the opportunity to try a new film for the manufacturer before it was put on the market.

One day that summer our technical rep from Eastman Kodak dropped off a couple of rolls of new color transparency film Kodak had not yet named—it was just "S.O. 126"—and asked us to try it out and let him know what we thought of it. It was supposed to be a new film Kodak was going to add to its Ektachrome product line, with a speed about double the present film, as I recall.

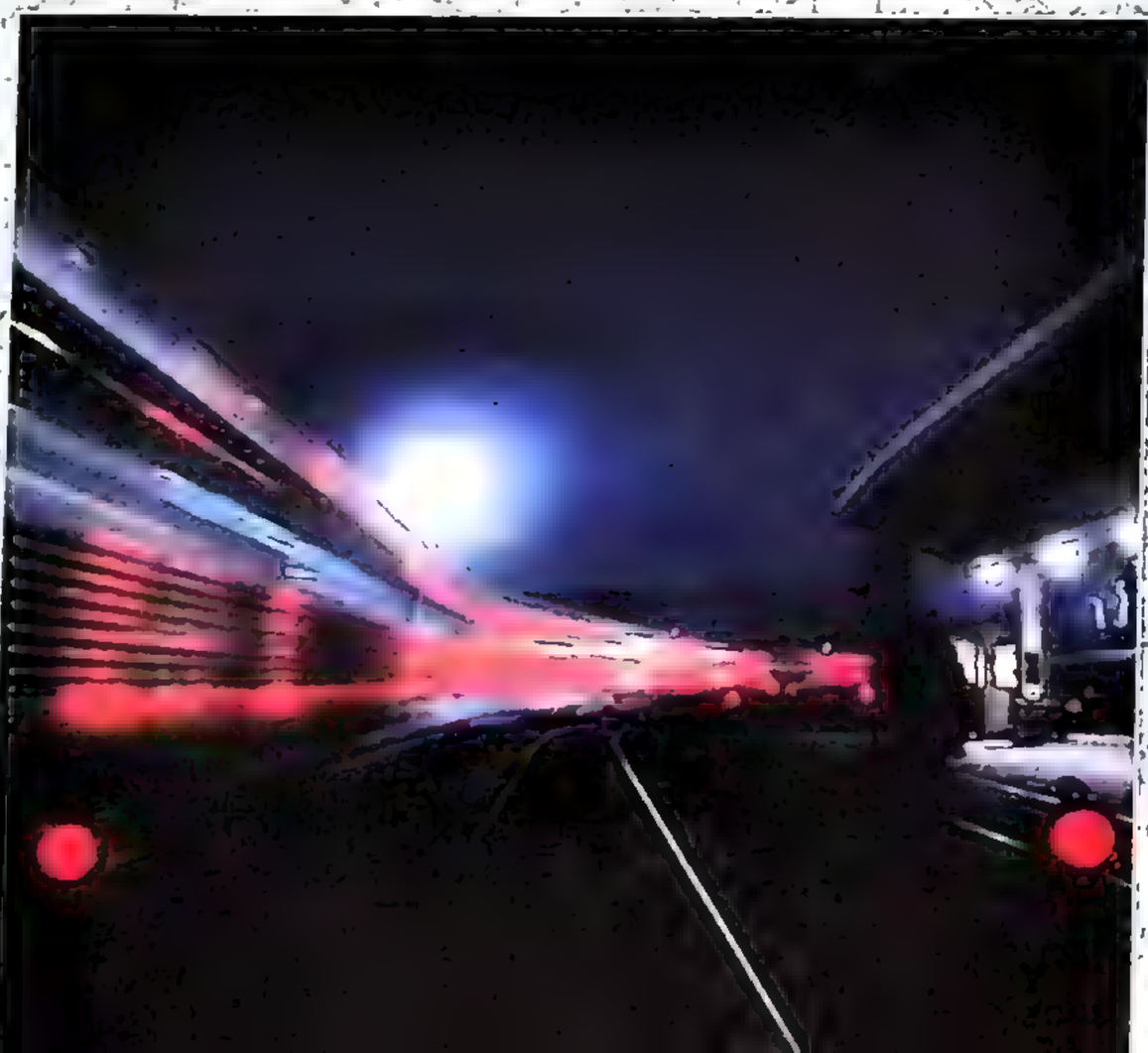
I had run into a number of situations with black-and-white film that required long exposures in the studio as well as outdoors, and I figured this would be an ideal chance to try a color film in similar circumstances. Of course, I could choose any subjects I wanted (neither my employer nor the Kodak rep wanted the end results), so why not trains? And what better place for night railroad photos than Los Angeles Union Passenger Terminal!

R. D. Workman was superintendent of LAUPT at that time. He was a former trainmaster on Southern Pacific's Los Angeles Division and knew me from the fan-trip days of John Markoe Ferris and the Railway Club of Southern California, when we had worked together on several excursions [see "A Man Who Knew How to Run Fan Trips," pages 20-33, July 1981 TRAINS]. Workman was quite receptive to my request to go out on the platforms to make some time exposures. After signing a liability release, I pretty much had the run of the place.

The summer of 1962 was an especially busy one for Santa Fe's *Super Chief/El Capitan*. Monday and Thursday nights eastbound out of Los Angeles and westbound out of Chicago this train ran in three sections. These two flagships had been combined into one 16-car train in January 1958 as an economy measure. Throughout most of the year the train would operate combined, but in summer and during the Christmas holidays, demand for space was up and the trains were split into separate sections: a *Super Chief* with its usual sleeper/-diner/Pleasure Dome lounge consist and two or three 44-seat leg-rest coaches and a dormitory-lounge added; and an *El Capitan* in a full hi-level consist. In the summer of 1962, the Monday and Thursday departures added a section of 12 cars usually having eight 44-seat leg-rest coaches, two lunch-

El Capitan

Super CHIEF



SANTA FE

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L.A. NIGHTS

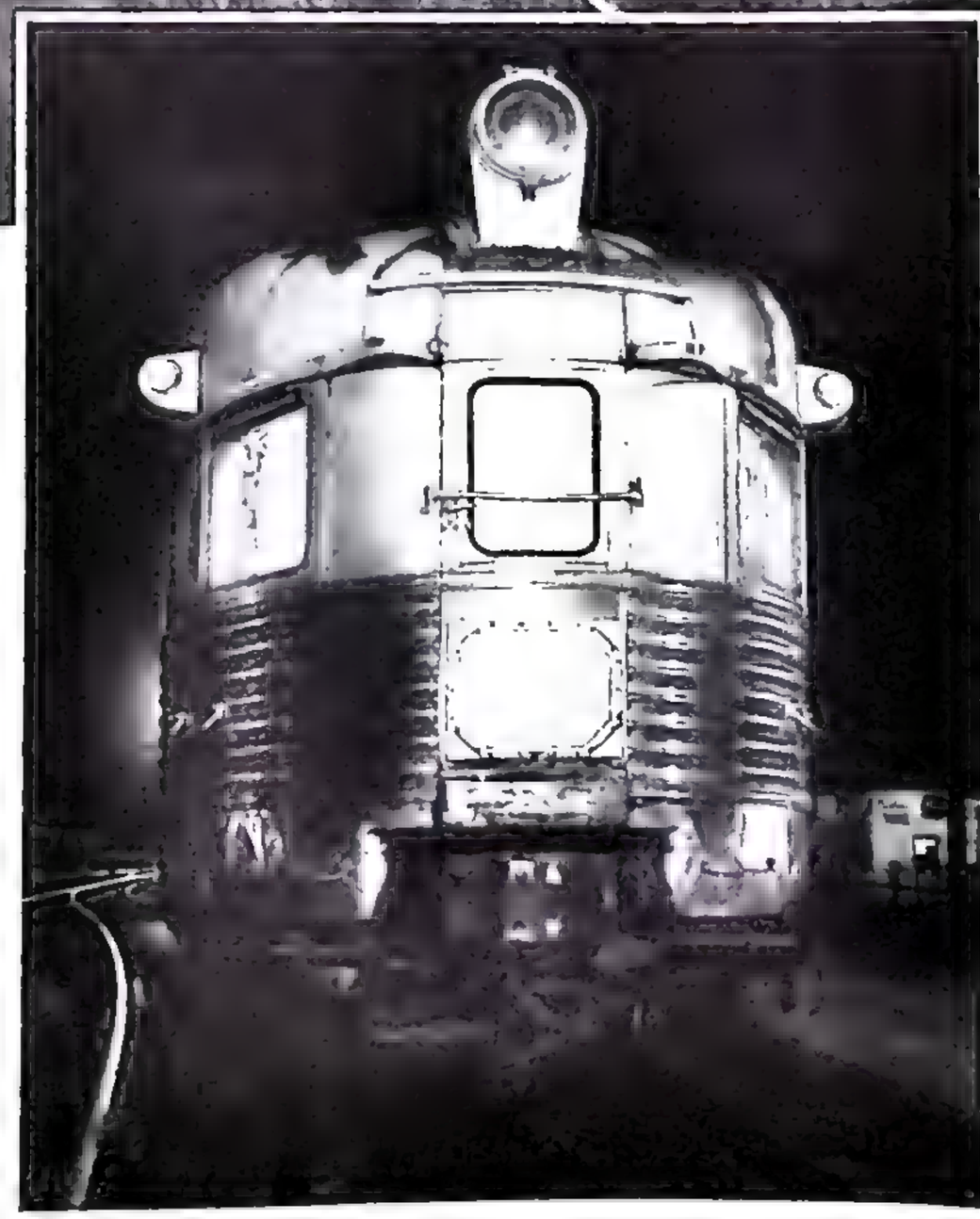
FALLEN FLAGS ALBUM

BY fate, it seemed that in the southeastern U.S., from Richmond, Va., south to Florida, the Seaboard Air Line Railroad would forever be an understudy to the mighty Atlantic Coast Line. ACL was mostly double-track, level, straight, fast—and prosperous. SAL, all too often, was single-track, rugged, curvy—and poor. SAL reached Miami one year after the 1926 collapse of Florida's land boom, and was driven into bankruptcy by the Depression. But lifted by the heavy traffic of World War II, by dieselization and streamliners and the growing industrial base of the South, Seaboard emerged as a railroad reborn. Always colorful—the road gave us the name *Orange Blossom Special* in 1934 and enlisted a potpourri of exotic locomotives, steam and diesel, to haul its trains—Seaboard shown bright after the war and went out in style, merging with rival ACL on July 1, 1967, to form the Seaboard Coast Line.—GARY W. DOLZALL.

Always colorful

AUGUST [illegible] IEME[illegible] caught Seaboard [illegible] 2-8-[illegible]0 in full smoky glor[illegible]g und[illegible]ay out of Richmond, [illegible] near F[illegible]g Creek on April 27, [illegible]47. Th[illegible]kado type, bedecked in the typical [illegible] manner with air pumps cluttering her forehead and a Vanderbilt tender trailing, was built by Baldwin in 1924, one of over 140 2-8-2's on the roster.

370
7
2



SEABOARD AIR LINE

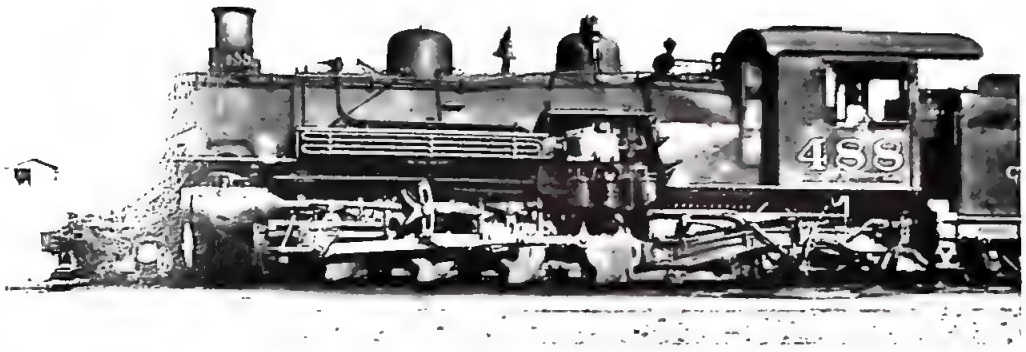
J. PARKER LAMB practiced night photography on SAL property in the early 1960's while a resident of Raleigh, N.C. Above, the slant nose of 1939 EMC E4 3008, a passenger diesel type unique to the Seaboard, is complemented at the engine terminal by freight units in the background—Alco RSC3's and EMD GP7's. Right, tavern-observation car 6601, on the rear of the Silver Meteor, *makes an attractive subject during its post-midnight Tar Heel capital stop. Opposite page, a rare sight at the passenger station is a two-unit FT, 4010-4110, ready to couple to a southbound military-equipment extra train, bound for Hamlet, N.C., in October 1962.*

4010

SEABOARD AIR LINE

BRUCE R. MEYER *caught Alco RS3's 1650 and 1655 (opposite page) on the southbound Fernandina (Fla.) local north of Yulee on April 22, 1961. The turnaround, based at Baldwin, ran north to Gross on the Jacksonville bypass, turned south on the passenger main to Yulee, then east to its coastal destination.*
DAVID W. SALTER *captured GF&A-class 2-8-0 920, a Baldwin product of 1906 (above), in full stride with an Alabama Division "pickup extra," a local freight, near Seville, Ga., along the Savanna-Montgomery line on April 24, 1947.*

478
478



"CATS" K-36 class 488 is ready for departure from Antonito, Colo., on a September 1988 morning. The interstate tourist road has four operable examples of the 1925 Baldwins.

SLIM-GAUGE SURVIVORS

THE remnants of Denver & Rio Grande Western's empire of 3-foot-gauge tracks in Colorado and New Mexico ceased hauling meaningful revenue freight in the early 1960's, but thanks to preservationists and the interest of tourists, three significant portions of "slim gauge" survive to haul passengers, with authentic equipment. Most famous is the Durango & Silverton Narrow Gauge, the 45-mile former Silverton Branch up the canyon of the Animas River in southwestern Colorado, purchased from D&RGW by Floridian Charles Bradshaw in 1981. Although "the Silverton" suffered a horrendous Durango roundhouse fire on February 10, 1989, it operated in steam as scheduled in summer 1989 with five of its six former Rio Grande 2-8-2's already back in service.

To the east, on 64 miles of the former D&RGW Alamosa-Durango main, operates the Cumbres & Toltec Scenic ("CATS"), from the division point town of Chama, N. Mex., over 10,015-foot-high Cumbres Pass to Antonito, Colo. Both states fund the line; Kyle Railways operates it under contract.

Up at Georgetown, Colo., just 50 miles west of Denver, is the Georgetown Loop Railroad. Alone of the three operations, Georgetown—a project of the Colorado State Historical Society—runs on reinstalled track, and had to import non-Colorado narrow-gauge locomotives when it started in the 1970's. Georgetown Loop operates 3 miles on the right of way of what was Colorado & Southern's narrow-gauge branch from Denver to Golden and Silver Plume, abandoned here in 1939. Highlight of the trip is the rebuilt 96-foot-high curved Devil's Gate Viaduct.

J. W. "Jack" Swanberg, who works for Metro-North Commuter Railroad and lives in Connecticut, travels the world to photograph and ride trains. He still holds black-and-white photography in high esteem, and sent the accompanying photos made on a Colorado visit in the last week of September 1988.—J.D.I.

A Colorado tradition, for tourists

PHOTOS BY J. W. SWANBERG

DURANGO & SILVERTON K-28 class 2-8-2 478 steams on a work train at Hermosa. Of D&S's six engines, three are the last survivors of the 10 Alco 1923 "Sport Models."

A LONG WAY from its former home in El Salvador, 2-8-0 No. 40 has a new career on the rebuilt "Georgetown, Breckenridge & Leadville." On September 25, 1988, the oil-burning 1920 Baldwin leaves Georgetown for the big viaduct and the west end of the line at Silver Plume. ■

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Photo: Mike Danneman.

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Contributing to T.I.:

This magazine depends upon its readers for most of the photos it publishes. A typical issue utilizes about 60 of them, and since sister magazines TRAINS and MODEL RAILROADER depend on the same photo files as sources to illustrate articles, there is a considerable market (by far the largest in the field of railroading) for the imaginative, industrious photographer. We can't promise acceptance, of course, because even the best photos may duplicate subject matter already in file or assigned. But we do look at each print and color slide submitted. When sending photos, please address your submission to the TRAINS ILLUSTRATED Editorial Dept. and provide a stamped, self-addressed envelope of suitable size for the return of the ones we cannot use.

Format of photos: TRAINS ILLUSTRATED prefers 35mm original color slides, or 8 × 10-inch glossy black-and-white or color prints with borders on all four sides. Prints that are smaller can get crumpled, or lost, in our file drawers, and larger prints exceed the file drawer size. *We cannot use small color prints; they do not reproduce well.* In certain cases, we can employ top-quality duplicate color slides. *Each* slide mount or print *must* have the photographer's name and address on it. TRAINS ILLUSTRATED pays for the one-time use of a photo, upon publication. We assume we may keep prints in file before and after use. When submitting slides, please indicate if we may keep them, or if you eventually want them back. Please submit no more than 20 slides at a time—the fewer you send, the quicker the editorial and art staffs will examine them. We try to return unused slides within six months if their return has been requested.

No reprints: Since TRAINS ILLUSTRATED pays for only one-time use of photos, the original transparency or negative still belongs to the photographer, and this magazine cannot furnish copy prints or slides. Policy prohibits our releasing private addresses of noncommercial contributors. To contact a contributing photographer, write in care of T.I. and the staff will forward your unopened letter, to be answered at the recipient's discretion.

Theme essays: TRAINS ILLUSTRATED buys occasional theme essays to accompany a photo salon. Please inquire of the Editorial Secretary before submitting a candidate.

Acknowledgment: TRAINS ILLUSTRATED acknowledges the receipt of photos or other material in the editorial department the day it arrives. We appreciate your patience in allowing us to review it.

Critiques: Sorry, but we do not have enough time or staff to give a critical appraisal of unaccepted photos.

Other departments: Please do not include non-editorial matter when submitting photos to the TRAINS ILLUSTRATED Editorial Dept. for publication. This will slow the handling of your material within our company and increases the risk of some of it going astray. Instead, please address inquiries concerning matters such as Advertising, Subscriptions, or Customer Service directly to those departments.

We've moved: TRAINS ILLUSTRATED and Kalmbach Publishing Co. moved from 1027 N. 7th St., Milwaukee, WI 53233, in July 1989. All mail now should be addressed to TRAINS ILLUSTRATED, 21027 Crossroads Circle, P.O. Box 1612, Waukesha, WI 53187.

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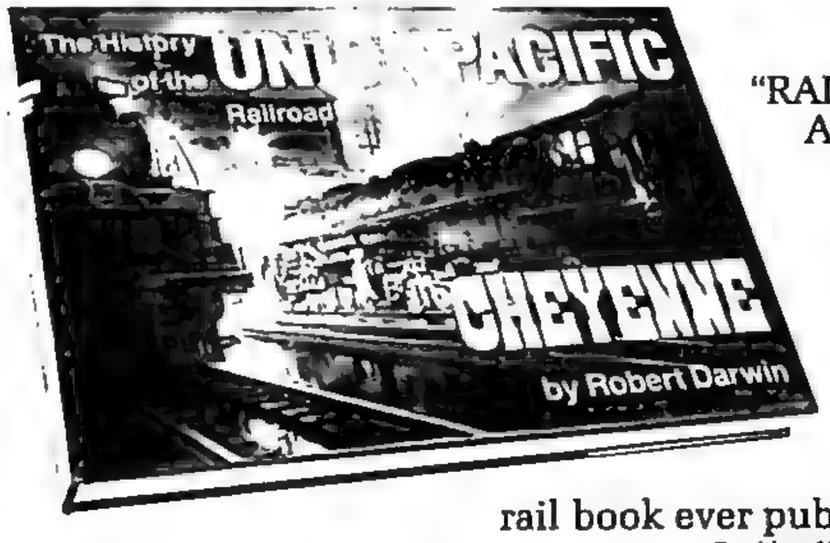

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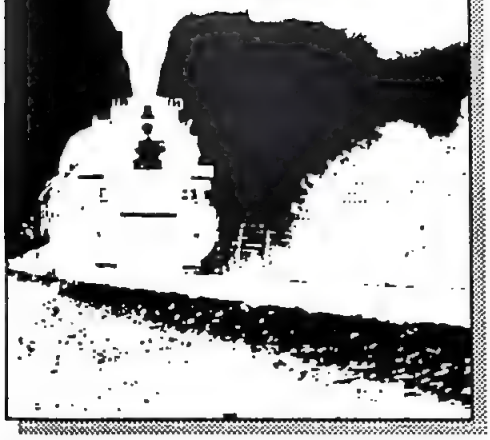

EXPOSURE METER

TRAINS ILLUSTRATED welcomes comments from readers. Please keep letters brief and address them to: TRAINS ILLUSTRATED "Exposure Meter," P.O. Box 1612, Waukesha, WI 53187. Communications are not acknowledged.

STEINHEIMER'S SANTA FE

I enjoyed Issue No. 2 of TRAINS ILLUSTRATED [September 1989], especially Richard Steinheimer's photo essay on Santa Fe operations in San Francisco.

The locomotive that Santa Fe purchased to begin service on that trackage is still in existence. Initially 0-4-0T No. 1 of Santa Fe Terminal Railroad, built in 1899, it became AT&SF No. 2419 (later 02419, then 9419). For many years it was used as the Needles (Calif.) shop goat. In 1948, it was rebuilt as an 0-4-0 with tender as display engine No. 5 *Little Buttercup*. In 1985, it was given to the California State Railroad Museum as part of the Santa Fe historic collection. It is now on display in Sacramento.

Kyle Wyatt
David, Calif.

POSITIVE AND NEGATIVE

Here's a positive vote for TRAINS ILLUSTRATED. It is truly a quality offering with much potential.

I must take vigorous exception to criticism offered by Richard Janes [page 12, "Exposure Meter," September 1989 T.I.]. If bet-

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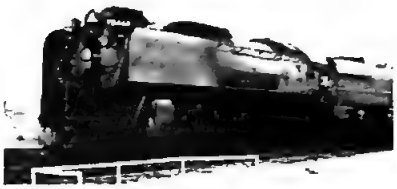

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ter material is desired, let us put our money where our mouths are and submit it! And as for the first cover photo [Union Pacific, by Dave Gayer], I don't normally care much for head-on shots, but this one is better than most.

Kurt Armbruster

Seattle, Wash.

My first issue of T.I. [Volume 1, No. 2] was an extreme disappointment to me, and unless I see a vast improvement over the next three issues of my initial subscription, I'll most likely not renew my subscription.

From your advertisement hyping the new magazine, I expected the photographs to be at least a cut above those found in TRAINS.

Allan W. Styffe

Glendale, Calif.

YOU CAN'T WIN

Who are these nerds that nitpick your premier edition? Why can't they be as grueling in itemizing the pluses of TRAINS ILLUSTRATED [pages 10-13, "Exposure Meter," September 1989]?

I liked Issue No. 1 [Winter 1988]. Since I cannot precisely define what I want or don't want in T.I., the mix as presented was just fine. The same for No. 2 [September 1989].

Keep the "tools and techniques" out of T.I. Don't annotate with details of the pieces used to take the photo.

Ed Henson

Sitka, Alaska ■

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ROBER[illegible] [illegible]NDAL[illegible] [illegible]fty vantage point for this aerial view of Norfolk & Western [illegible] [illegible]. 611 [illegible] [illegible] a Chattanooga-Oneida (Tenn.) steam excursion through t[illegible] [illegible]ant aut[illegible] [illegible]ntryside along the Southern Railway's "Rathole" between [illegible] [illegible]t and L[illegible] [illegible]om October 22, 1988. The annual Norfolk South-ern fall tri[illegible] [illegible]onsored b[illegible] [illegible]uttanooga's Tennessee Valley Railroad Museum.

PICTURE SHOW

BILL TAYLOR recorded this seasonal vignette along CSX Transportation's old Baltimore & Ohio main line near Homerville, O., where the turning leaves of October 1986 formed a backdrop for a distinctive B&O position-light signal. Homerville is in Ohio's Amish country, about 30 miles west of Willard, a big B&O division point.

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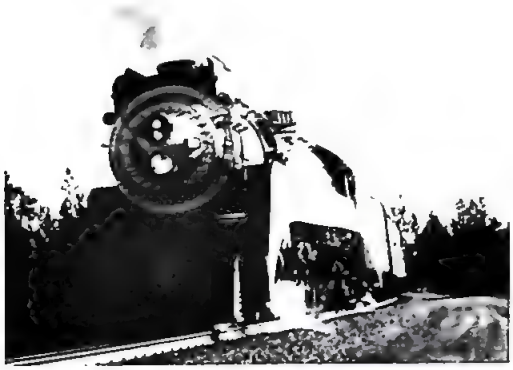

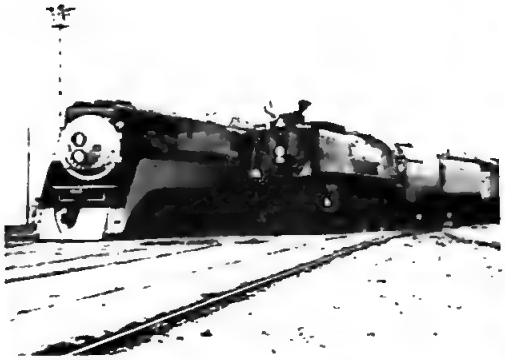

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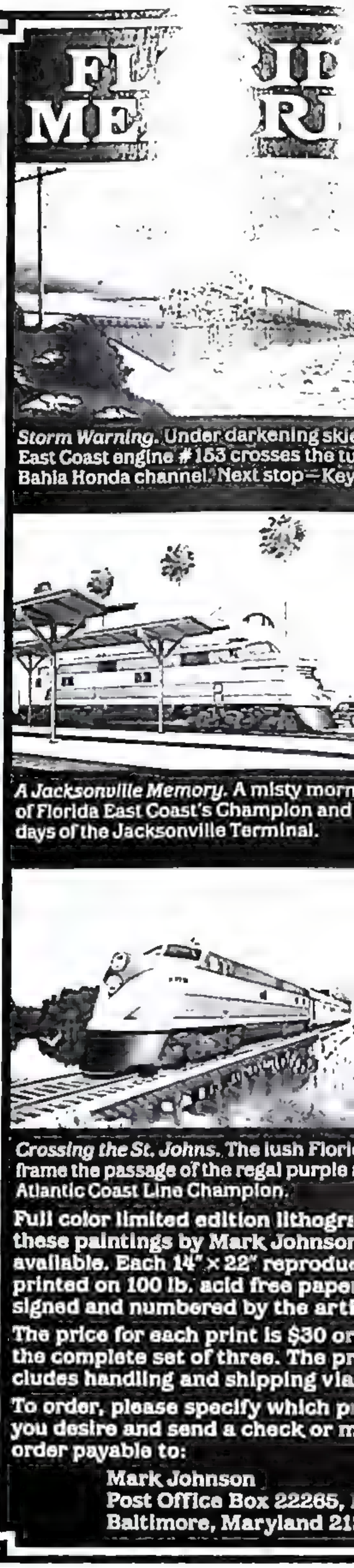

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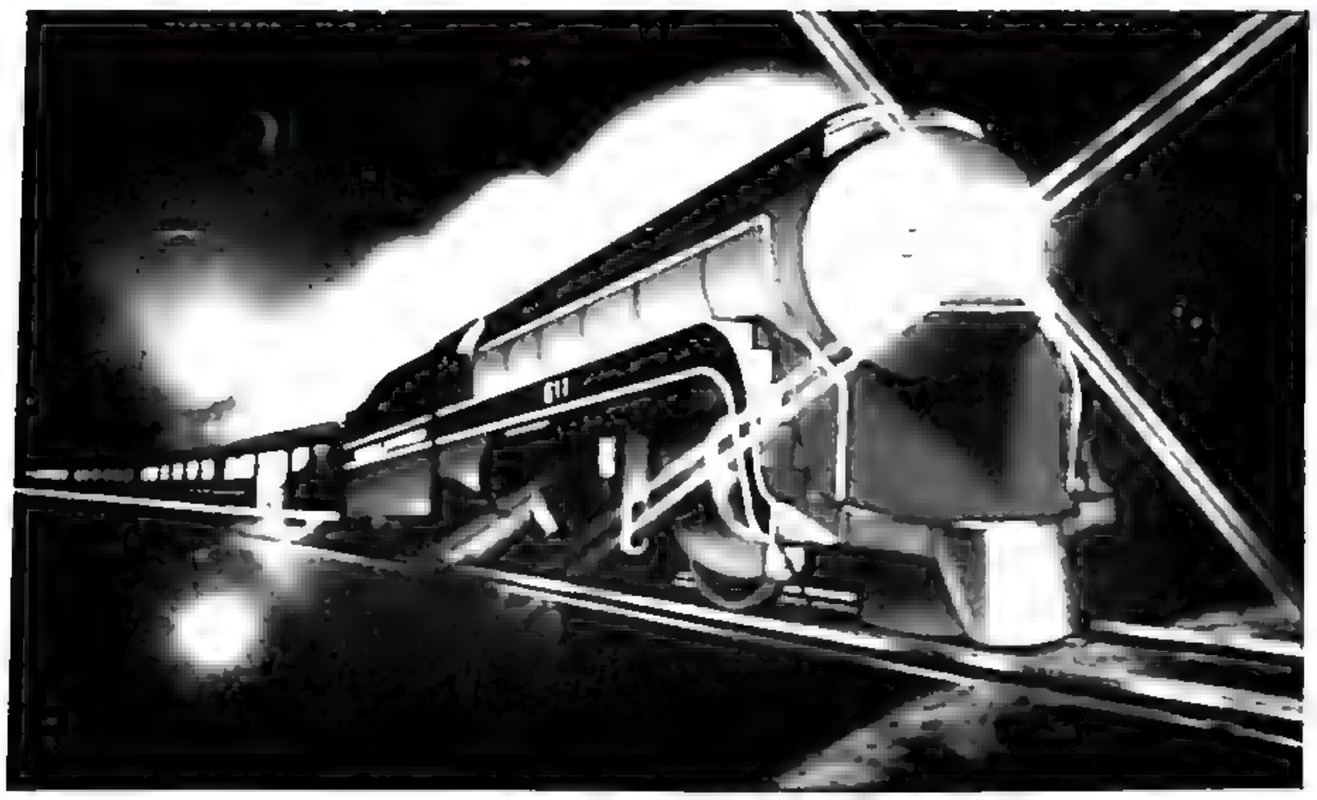

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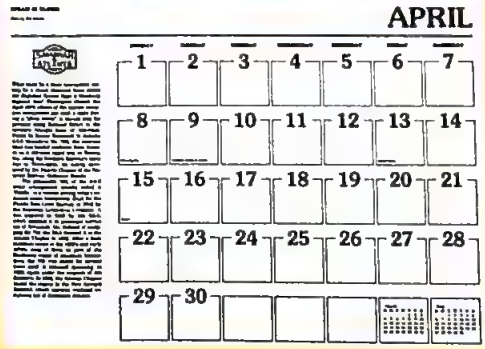

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NEXT IN TRAINS illustrated

Can you spot the train in the photo above? In TRAINS ILLUSTRATED's fourth issue, which will have a cover date of February 1990, the Wright Brothers document some advantages of aerial railroad photography. These are not Orville and Wilbur Wright, but Loren and Darryl Wright, of New Hampshire, and their color images—primarily of New England trains—will be published large, enabling many details to be picked out. We will also ride through history on the Stewartstown Railroad, and look back fondly with Doug Harrop at the Western Pacific's "Final Four" F units.

As always, T.I. will balance color photos with black-and-white, and steam will not be forgotten. Back will be "Fallen Flags," "Final Frame," and "Picture Show," the salon of indiviual images, this time with some winter scenes. T.I. Associate Editor Kevin P. Keefe will begin an occasional series of file photos on "The Pioneers," honoring trailblazing rail photographers.

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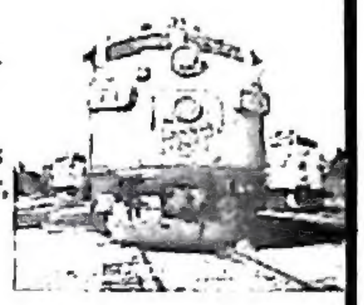

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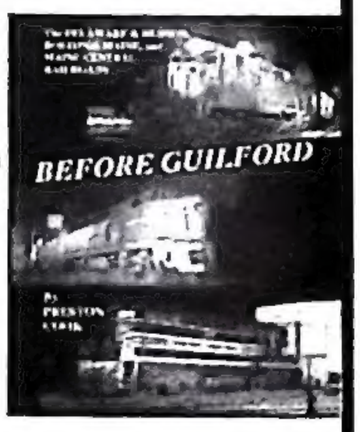

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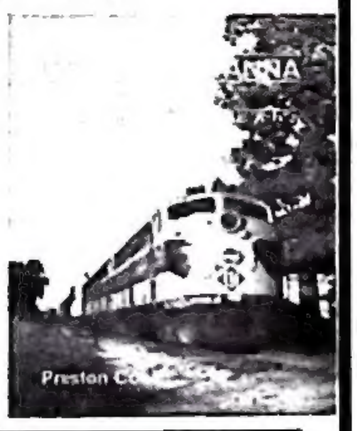

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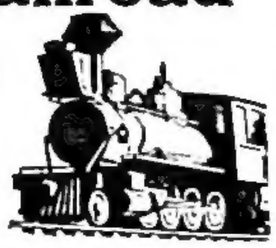

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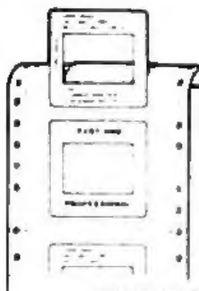

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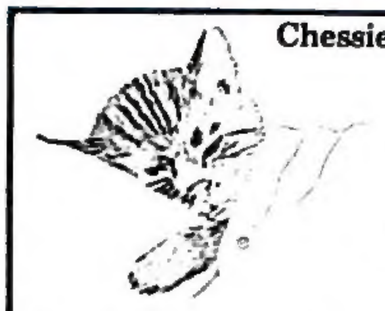

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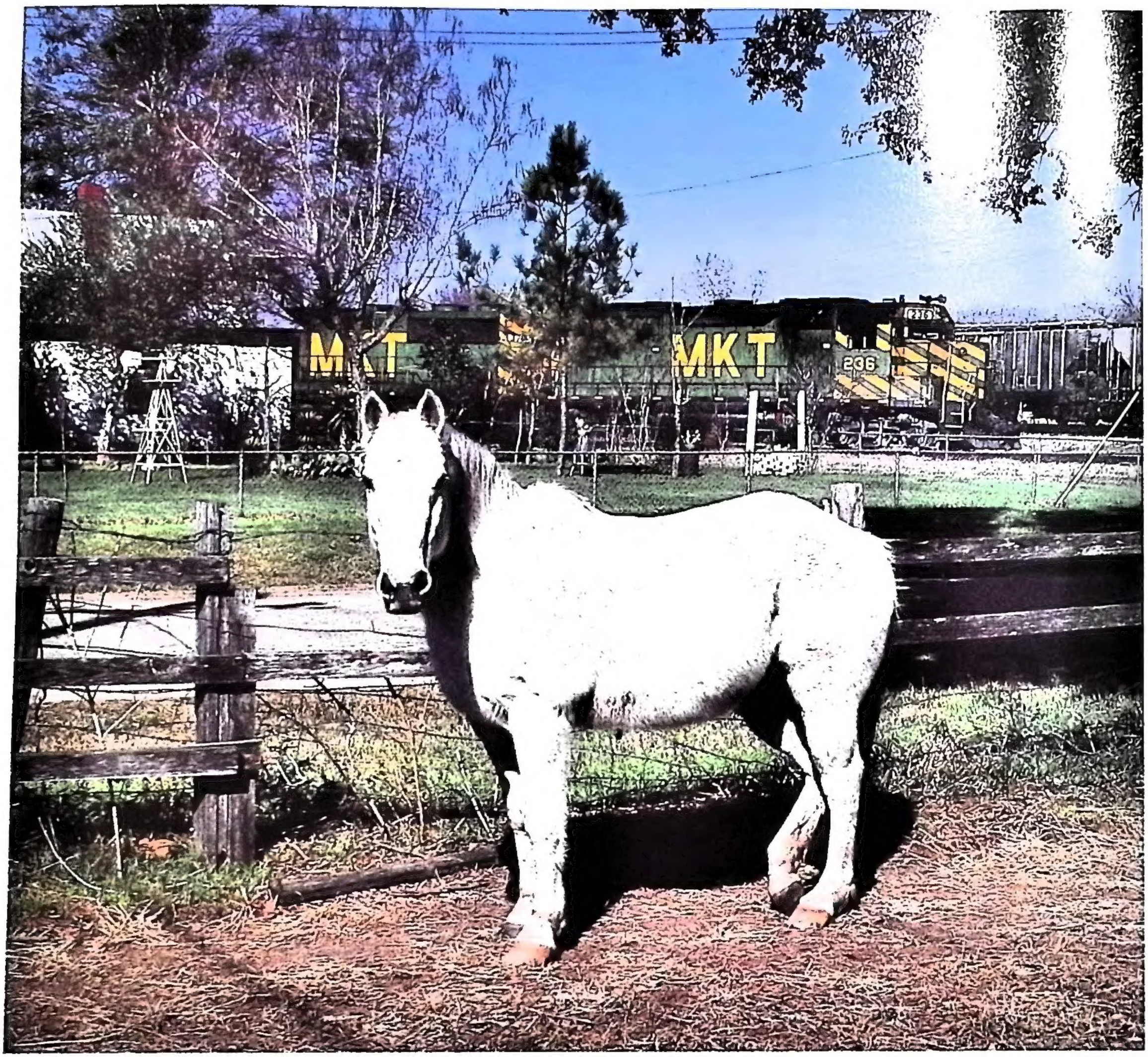

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FINAL FRAME

A HORSE OF A DIFFERENT COLOR

Many are the fans of Miss Katy, the Missouri-Kansas-Texas [pages 14-17, T.I. Issue 2], who lament the lowering of its flag by giant Union Pacific. To them, the disappearance of the familiar green and yellow locomotives and cars is cause to mourn. And yet, we know a fellow—he's been taking diesel photos since the early 1960's—who refuses to publicly acknowledge that Katy even used green. To him, the Katy was red and white . . . period! We've never encountered a Katy fan who didn't like the red and white, but way back when, the MKT was known for its yellow box cars and cabooses. UP's color, of course, is yellow. Have things come full circle? Or is this just change, the natural progression of things? There may be some folks out there who don't like Katy in yellow, and they'll get their turn someday. Meantime, the white creature staring at Jim Terrell and his camera in Smithville, Tex., on January 22, 1989 (well after the UP took over), can give us all the horse-laugh.—J.D.I.

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